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appealed to, proves too much. "The existence of every one of the gods in whom men have ever put their faith has been held to be proved by the test of experience. Fetishes are trusted because their efficacy has been proved. Yahve showed himself to the true God by helping his worshipers to defeat the host of Chemosh. The Virgin Mary demonstrates daily her powers of intercession by serving those who address their petitions to her." Faith is a very simple and daily phenomenon by no means confined to religion, but it belongs to an incomplete state of knowledge; and theology, like science, is bound to press forward toward fuller light.

At the close the author carefully examines and analyzes the great present-day rivals of the Christian Church—Buddhism and other varieties of pantheism, including the "immanence" of Dr. Campbell, Christian Science, and other forms of mental healing, the Religion of Humanity, and Ethical Culture. He pronounces for none of them; he does not clearly forecast here the religion of the future. He seems to believe that the heart often needs such consolation and strength as religion only can give, and that it is the task of conscience to make sure that in attaining these man shall not violate those laws of sound and honest thinking which have brought him so far to such truth as he knows. Here speaks clear the intellectual integrity which is our hardest-won inheritance and our most precious. In this brief notice only a single thread of the complicated tissue could be traced, and the examination of argument and weighing of evidence was impossible. They will be most likely found adequate by those who read the book with open mind. It is planned to be the first in a series of three; the other two may be awaited without apprehension and with keen anticipation.

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WILLIAM MORRIS: A CRITICAL STUDY. By JOHN DRINKWATER. New York: Mitchell Kennerley, 1912.

The monographs of which this is the seventh in the series furnish a wholesome lesson of the high advantage of literary admirations. Mr. Edward Thomas's study of Swinburne was painfully inadequate. The author was concerned almost entirely with his subject's flaws and failings. Indeed, he fell upon these so swiftly that he quite forgot how great a name he was handling lightly. Mr. Drinkwater, on the other hand, is a devout admirer of Morris and feels strongly that Morris has never yet been appreciated fully. "All men who care for the arts are pledged to refuse the false, the mean, and the vulgar at all seasons; but they do well to remain silent in the presence of things which they know to be none of these, yet find themselves unable to love. Without this love, criticism is ineffectual." It is this love, this high regard for all effort which is not false or mean or vulgar, which gives value to this critical study of Morris.

The book contains an introduction dealing with the author's theory of the function of poetry and the vocation of the poet, and Morris as the exponent of his theories. Chapter II. is an analysis and an appreciation of the early poems and prose. The third chapter deals with the interlude in Morris's life, when he married, started the firm of Morris &

Company, Upholsterers, and devoted himself to the practical problem of creating beautiful objects to live with.

The fourth chapter deals with the return to poetry—"The Life and Death of Jason" and the "Earthly Paradise," "Love is Enough" and "Sigurd the Volsung"; the fifth, with Morris as a Socialist and a translator; the sixth, with the prose romances and poems by the way; and the conclusion is a summary of Morris's contribution to the history of English poetry.

"Poetry," the author says, "is the announcement of spiritual discovery." The discovery may not be new to the world nor even altogether new to the poet who utters it, but it is felt with the keenness and freshness, none the less, of a discovery. Verse which has beauty of form without this freshness of perception dies. The very poignancy of the emotion in poetry it is which pushes the poet to rhythmical utterance. William Morris was all his life peculiarly alive and awake to the external beauty of the world, to the joy of being alive in the world. Less than almost any other English poet was he concerned with death. Not that he questioned or sought to evade it, but that emotionally it did not appeal to him. What he felt intensely was life and beauty.

Oddly enough, the author remarks of Morris's poems that they "are never of the hothouse," and that even when he is most freely putting language to decorative uses he preserves the freshness of windy moorlands or the green stalks of lilies. He is speaking just at this point of such poems as "The Tune of the Seven Towers," "The Blue Closet," "Across the Moor," and "Two Red Roses." It is impossible to read these poems without realizing how much Maeterlinck derived from them in his own early poems which he yet deliberately called hothouse flowers—"Serres Chaudes."

Mr. Drinkwater sets Morris in the very front rank of the narrative poets beside his master, Chaucer. The former has the power of indicating clearly in the beginning what the issue is to be and yet retaining our interest throughout.

If it is the supreme merit of a volume of criticism to send us back, eager for refreshment, to the source described, then Mr. Drinkwater has attained supreme merit. He has done such brave service to Morris in so bringing to mind what is best in him that few will be satisfied without a complete re-reading of this successor to Chaucer.

EMERSON AND OTHER ESSAYS. By MAURICE MAETERLINCK. Translated by MONTROSE J. MOSES. New York: Dodd, Mead & Co., 1912.

This is no place to weigh the merits of Maeterlinck. The three essays here brought together were originally introductions to Mademoiselle Malé's Seven Essays of Emerson and Maeterlinck's translations of *Les Disciples à Saïs* and *L'Ornement des Noces Spirituelles*. Maeterlinck as a thinker will always be upon disputed ground. To the childlike heart, to the saintly, and to real philosophers he will always be one of those who have probed most deeply into the silences and secrecies of the human heart. Dr. John Dewey writes of him as one of the most sincere, loyal, and exact of thinkers. But to the bourgeois, and in particular to the dogmatically trained, the mind that labels all